The University of Alberta Department of Music presents:

Music at Convocation Hall

An Afternoon of *Avant Garde* Music

William Street, saxophone
Roger Admiral, piano

Sunday, September 13, 2009
2:00 pm Concert
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

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PROGRAM

Rhyme Time for Alto Saxophone and Piano (1995) — Etienne Rolin (b. 1952)

True Confessions for Alto Saxophone (1994) — Charles Stolte (b. 1969)

Every Joy Pop Turbo for Piano solo (2008) — Paul Steenhuisen (b. 1965)

Luz for Alto Saxophone and Piano (1992) — Thierry Alla (b. 1955)

Zut! for Saxophone and Piano (2009) (premiere) — Andriy Talpash (b. 1974)

INTERMISSION

Lacrimosa for Alto Saxophone and Piano (2006) — Marilyn Shrude (b. 1946)

Transplants for Piano solo (2005) — Scott Smallwood (b. 1969)

1. Burning in an open space, with balloons
2. Sinking vertically, just off-shore
3. Down amongst young trees

Tileworks for Saxophone solo (2003) — Tom Johnson (b. 1939)

1.
2.
3.

Nishi Asakusa for Alto Saxophone and Piano (2005) — François Rossé (b. 1945)

PROGRAM NOTES

Rhyme Time **Etienne Rolin (b. 1952)**

This piece underscores the interaction of two conflicting concepts: Baroque freedom in the elaboration of detail (ornamentation and extended techniques) and the classic necessity for construction and development of the material. More simply put, the saxophone is a free bird stretching the sound limits of his instrument in a jazz manner while the piano constantly brings up focus, extends the lines polyphonically and allows a harmonic canvas to emerge. Yet, at times the roles may tend to invert themselves. Moving into and out of the aforementioned duality is the basis for Rhyme Time, which is dedicated to both Jean-Marie Londeix, eminent saxophonist and teacher and William Street, his friend and former pupil. (ER)

True Confessions **Charles Stolte (b. 1969)**

True Confessions was written for saxophonist, Derek Tuba, at the "Young Composer's Workshop with Rivka Golani" at the Third Annual Edmonton New Music Festival, 1994. The impetus in writing the piece was a rejection of the melodramatic, confessional nature of much of the music for instrument alone that I had heard. Instead of a proliferation of seemingly-unrelated, complex musical materials, the use of one note and its gradual mutation in a hard-driving rock-style was enough to keep me entertained. *True Confessions* confesses nothing but a love for rock music and its loud, regular sounds. (CS)

Every Joy Pop Turbo for Piano solo **Paul Steenhuisen (b. 1965)**

Every Joy Pop Turbo is the name of an automobile manufactured by the Suzuki Corporation. Beneath the playful surface of the textures, material for the piece was gathered from a spectral analysis of the composer kicking in a window while wearing heavy boots. This work was commissioned by Roger Admiral and Corey Hamm with the assistance of the Canada Council for the Arts. (PS)

Luz *for Alto Saxophone and Piano* **Thierry Alla (b. 1955)**

Luz was originally written for trumpet and piano and commissioned by Solo trumpet player François Dion of the *Orchestre Symphonique de Bordeaux-Aquitaine* (France). The piece is extremely difficult for the trumpet because of the constant demand for pressure on the lips. The work has been adapted for alto saxophone by William Street with my collaboration, a proposal that I accepted immediately knowing the saxophone and also the musician! (TA)

Zut! *for Alto Saxophone and Piano* **Andriy Talpash (b. 1974)**

Zut! typifies the incoherent ramblings of Mr. Z. Invariably, he babbles to himself incessantly, curses disjointedly, and rambles continuously at an alarming rate. The streaming outbursts are occasionally broken by brief silences, only enough time to take a breath before....*Zut! (AT)*

Lacrimosa *for Alto Saxophone and Piano* **Marilyn Shrude (b. 1946)**

Commissioned by Sigma Alpha Iota International Music Fraternity, the work was premiered by Sampen and Shrude in 2006 at the SAI National Convention in Orlando, Florida and is published by CF Peters. I was in residence at the Moscow Conservatory in April 2006 and was working on the commission when I received word that two of our Bowling Green State University graduates, Robert Samels and Christopher Carducci, had been killed in a plane crash in Indiana along with three other music students from Indiana University. Needless to say, this was a tremendous shock. Robert was a composition student of mine—an incredibly talented musician. I made an instant decision to recast the piece (which was at that time more overt and lively) into something somber and introspective. The title is the Latin for tears and weeping, and reflects the many moods that such an event might evoke. (MS)

Transplants for Piano (2005) **Scott Smallwood (b.1969)**

Transplants is a prepared piano solo in three short movements. In constructing the piece, I tried to confront the piano both as an instrument of my youth, and as an object in specific environmental spaces. The challenge of exploring the piano as an object was informed by the beautiful sound-world of Annea Lockwood's piano preparations in her solo piano piece Ear-Walking Man, and her instructions for listening and responding to the resulting sounds within the loose constraints of her structural ideas. In addition, the metaphoric conceptual work of her Piano Transplants suggested to me a kind of sonic response through the sounds of the piano itself. In these pieces, Lockwood sets a piano on fire during a celebratory performance, drowns an anchored piano on the beach at high tide, and partially buries pianos in a wooded garden. I have tried to listen to the sounds of the piano, and coax out of them an imagined, metaphoric soundscape suggested by the transplanted pianos, their environment, and their transformation. In addition, I allowed myself to sound out some of these imaginary soundscapes through an admittedly nostalgic re-visitation of my own youthful wanderings on the piano. (SS)

Tileworks for Saxophone solo **Tom Johnson (b. 1939)**

"Tilework" has to do with fitting together little tiles to fill lines and loops. One can think of this as making a mosaic in one dimension, but it is also very much like stringing beads onto necklaces in various patterns. In musical terms, the *Tilework* series is a collection of compositions in which individual tiles/rhythms fit together into musical sequences without simultaneities, often filling all available points of a line or a loop.

Since the notes of different motifs come at different moments, it is possible for a single melodic instrument to play several voices at once, so "tiling" is particularly appropriate for unaccompanied melodic instruments. I gradually found so many ways of tiling musical phrases that I could not stop until I had a piece for each instrument of the orchestra. The year 2002 was devoted almost exclusively to these 14 pieces. At first, interlocking one tile with another seemed obvious, sort of like fitting together the pieces of a jigsaw puzzle. As the work went on, however, it became clear that there were rules about how one could and could not do this. I knew that filling the loop of 16 beats by repeating one eighth-note rhythm had something to do with group theory, and I was dimly aware that some mathematicians know how to determine the number of unique necklaces of length n possible using beads of m colors, never allowing two beads of the same color to touch. Gradually I was entering a world I didn't know much about. I am not at all a mathematician, and I have never studied groups and necklaces, but as the *Tilework* project continued, I became interested in such things and sometimes stumbled across questions that were as new and interesting for mathematicians I encountered as for myself. I am particularly indebted to the regular meetings devoted to Mathematical Music Theory at IRCAM in Paris, where I met many interesting researchers, particularly Emmanuel Amiot Herald Fripertinger, and Andranik Tangian, who gave me solutions to particular problems. Sometimes it is not all that obvious how rhythms/tiles link together, and sometimes one can easily see six ways of solving a certain problem, without being at all sure if some seventh solution might also be possible, and sometimes the discussion can go way beyond the comprehension of musicians. But of course, composers, interpreters, and listeners do not need to know all this, just as we do not need to master counterpoint in order to appreciate a Bach fugue. As always, one of the wonderful things about music is that it allows us to perceive directly things that we would never understand intellectually. (TJ)

Nishi Asakusa *for Alto Saxophone and Piano* **François Rossé (b. 1945)**

Nishi Asakusa was inspired by the composer's trip to Japan in 2004, and the title refers to location: "Nishi" is "West", and "Asakusa" is the oldest quarter of Tokyo. While in Japan, Rossé immersed himself in the sounds of the Buddhist and Shinto temples. This work is evocative

of these rituals, and also uses musical influences from Noh theatre and Taiko. For Rossé, the work represents a philosophy of music rather than a specific collection of sounds. He states: "For the Japanese, the best sound is a rare accident of nature, because in general, the line is always moving... The *right* sound is a western invention channeled by the rigid establishments that train the musicians." At another point, referring to a section of the score, Rossé suggests: "...do not hesitate to play this at tempo marked (*very slow throughout*) and in a "zen" spirit. In our western civilization people are often very talkative and they are afraid of silences and very long sounds; these few lines are meant to be interpreted as an exercise in meditation rather than an instrumental act, which is merely the result." (FR); *Translation: MA Grierson.*

COMPOSER BIOGRAPHIES

THIERRY ALLA

French composer and musicologist born Thierry Alla was born 24 March 1955. After Musicology studies at Tours University (*CAPES*: teaching diploma and Master's degree), under the supervision of Jean-Micel Vaccaro, Alla began composition studies at the Bordeaux *Conservatoire* in Michel Fuste-Lambezat's class, and he obtained in 1988 a First Prize in musical composition by unanimous vote, as well as the *SACEM* Prize. In 1989, he received the Bordeaux *Médaille d'honneur* with his work *Concerto Etoiles* by a unanimous vote. In 1993, he obtained a First Prize of Electroacoustic composition in the class of Christian Eloy. In 1990 he followed the international classes in Darmstadt and composition lessons at the Paris *Conservatoire* in Alain Bancquart's class. In 1996, he obtained a *DEA* under the supervision of Daniele Pistone (Paris Sorbonne University). In 2005, he completed a doctorate thesis about the musical life of Tristan Murail under the supervision of Pierre-Albert Castanet at Rouen University (France). He obtained several commissions to compose musical works from the French government and his works are regularly performed in France and in foreign countries (US, Germany, Spain, Australia, Slovenia, Ireland, China and Canada).

TOM JOHNSON

Composer Tom Johnston was born in Colorado in 1939, received his degrees (B.A. and M.Mus.) from Yale University, and studied composition privately with Morton Feldman. After 15 years in New York, he moved to Paris, where he has lived since 1983. He is considered a minimalist, since he works with simple forms, limited scales, and generally reduced materials, but he proceeds in a more logical way than most minimalists, often using formulas, permutations, and predictable sequences.

Johnson is well known for his operas: *The Four Note Opera* (1972) continues to be presented in many countries. *Riemannoper* has been staged more than 20 times in German-speaking countries since its premier in Bremen in 1988. Often played non-operatic works include *Bedtime Stories, Rational Melodies, Music and Questions, Counting Duets, Tango, Narayana's Cows*, and *Failing*: a very difficult piece for solo string bass. His largest composition, the *Bonhoeffer Oratorium*, a two-hour work in German for orchestra, chorus, and soloists, with text by the German theologian Dietrich Bonhoeffer, was premiered in Maastricht in 1996, and has since been presented in Berlin and New York. Johnson has also written numerous radio pieces, such as *J'entends un choeur* (commissioned by Radio France for the *Prix Italia*, 1993), *Music and Questions* (also available on an Australian Broadcasting Company CD) and *Die Melodiemaschinen*, premiered by WDR Radio in Cologne in January 1996. The most recent radio piece is *A Time to Listen*, premiered by the Irish national radio in 2004. Recent projects include *Tilework*, a series of 14 pieces for solo instruments, published by Editions 75 in 2003, *Same or Different*, a piece commissioned by the Dutch radio in 2004,

and the *Combinations for String Quartet*, premiered in Berlin on the MärzMusik festival in 2004. As performer he frequently plays his *Galileo*, a 45-minute piece written for a self-invented percussion instrument. Johnson received the French national prize in the *Victoires de la Musique* in 2001 for *Kientzy Loops*.

ETIENNE ROLIN

Born in 1952 in California where he studied music and philosophy Etienne Rolin is a multi faceted artist (musician, composer, visual artist)who has established himself in France since 1974. For the last thirty years his constant experimentation in composition has taken his language from chamber music to opera while scoring many jazz arrangements. Author of nearly one thousand works performed throughout the world, his musical style is a result of a cross-section of contemporary and jazz idioms thriving on his personal experience as a performer of avant-garde and free jazz venues. His apprenticeship years with Olivier Messiean, Iannis Xenakis and Nadia Boulanger point to a wide aesthetic spectrum. As a performer he has developed a personal style of improvisation on woodwind instruments (flutes, clarinets and saxophones) through the methodical exploration of extended techniques. He has recorded frequently and documents his production via Erol Records and the publishing house *Question de Tempéraments* in Bordeaux. As a graphic artist he has exhibited in France, Germany and the USA and presently he conceives set arrangements for dance performances through his ARTANDEM association with dancer Alban de la Blanchardière.

As a teacher Etienne Rolin is much in demand for lectures and conferences on analysis of music from all periods. He is the author of two unique books on improvisation presenting how this practice creates links between many musical and artistic genres. Currently he he teaches improvisation and chamber music at the Bordeaux *Conservatoire*. Since meeting Walter Thompson in 2007, Etienne Rolin has become more and more involved with *Soundpainting*while conducting his improvising ensemble NASA: The New Sounding Assembly from Aquitaine.

FRANÇOIS ROSSÉ

A prolific French composer Rossé's mature style displays cross-cultural influences in which the "speculative written" is combined with the "generative orality". His works have been performed extensively within France and abroad. Born in Alsace (France) in 1945, François Rossé studied music at Strasbourg Conservatory (piano) and then in Paris at the *Conservatoire* (harmony, counterpoint, fugue, analysis and composition) in the class of Olivier Messiaen's. From 1974 to 1985 François Rossé taught music analysis at the Conservatory of Bordeaux, and won a second prize at the national "*Musique et Informatique*" competition presided over by Iannis Xenakis. Besides pursuing his creative activities, François Rossé has lectured at the universities of Bordeaux, Lille and Strasbourg, at IRCAM and IPMC, and on the CNFPT training courses for conservatory teachers and directors. In 2002 his works amounted to almost 400 items in very diverse genres (solo, chamber ensemble with or without electro-acoustic, large and medium-sized ensembles, concerti, symphonic, chorus, and other ensembles.

MARILYN SHRUDE

A Chicago-born composer, Marilyn Shrude is known for her warm, lyrical music, highly linear and multi-layered with timbral contrasts that result in a bright, shimmering and delicately wrought sound world. She received degrees from Alverno College and Northwestern University, where she studied with Alan Stout and M. William Karlins. Among her more prestigious honors are those from the American Academy of Arts and Letters, Rockefeller Foundation, Kennedy Center Friedheim, Chamber Music America/ASCAP, National Endowment for the Arts, Cleveland Arts Prize and the Ohio Arts Council.

Her works are recorded for New World, Albany, Azica, MMC, Capstone, Orion, Centaur, Neuma, Access and Ohio Brassworks and are published by C. F. Peters, American Composers Alliance, Editions Henry Lemoine (Paris), Neue Musik Verlag Berlin, Southern Music and Thomas House. Since 1977 she has been on the faculty of Bowling Green State University, where she teaches and chairs the Department of Musicology, Composition and Theory. She is the founder and past director of the MidAmerican Center for Contemporary Music and co-directed the Annual New Music & Art Festival. She continues to be active as a pianist and clinician with saxophonist John Sampen. In 2001 she was named a *Distinguished Artist Professor of Music* at Bowling Green State University.

PAUL STEENHUISEN

Composer Paul Steenhuisen studied composition with Keith Hamel (Vancouver), Michael Finnissy (London), Louis Andriessen (Amsterdam), and Tristan Murail (Paris), and is laureate of more than a dozen national and international awards for his music, including the Governor General of Canada Award as the outstanding student in all faculties (UBC). Dr. Steenhuisen taught composition at the University of Alberta until 2007, and now devotes himself exclusively to artistic projects, which includes the Hyposurface project in Cambridge, Massachussetts. Listeners are invited to read Steenhuisen's book Sonic Mosaics: Conversations with Composers, which contains interviews with thirty-two composers (344 pages, U Alberta Press, 2009).

CHARLES STOLTE

Described by Classical Music magazine as a musician of "dazzling commitment and versatility," Charles Stolte enjoys a career as a saxophonist and composer that takes him throughout the world. Glowing reviews in the Chicago Tribune laud him as a "talented performer with glossy technique and bluesy charm," and he enjoys frequent support from the Canadian provincial and national governments for his composition projects and performance tours. CBC radio has broadcast his performances and compositions nationally and he and his music enjoy performances across North America and in Europe. He can be heard on a variety of recordings as a saxophone soloist, in the Stolte/Segger Duo with pianist Joachim Segger, as alto saxophonist with the Edmonton Saxophone Quartet and as a member of Ensemble Mujirushi, Edmonton's "New Music Supergroup" (Edmonton Journal). Dr. Stolte is Associate Professor of Saxophone, Music Theory and Composition at The King's University College in Edmonton, Alberta, Canada and Instructor of Saxophone at Grant MacEwan Alberta College Conservatory of Music. He has served on the faculties of Indiana University of Pennsylvania, Roosevelt University and the University of Alberta and his teachers include William H. Street, M. William Karlins and Howard Bashaw. He holds a Doctor of Music degree in Saxophone Performance from Northwestern University, where he was the first Canadian accepted to the doctoral program in saxophone performance with renowned saxophonist Frederick L. Hemke.

ANDRIY TALPASH

Andriy Talpash is an active composer, educator, conductor and saxophonist. He has composed works for several ensembles and soloists, including *Continuum Contemporary Music*, *Ensemble contemporain de Montréal*, *Ensemble KORE*, Winnipeg Symphony Orchestra, *Trio Fibonacci*, Kathleen Supové, William Street, Roger Admiral, Vincent David, Nicolas Prost, Ramona Ramlochand, Mathieu Gaulin. His works have been performed throughout Canada and the United States, and have been broadcast on Canadian, Australian, Spanish and Turkish national radios. He has received grants from the Canada Council for the Arts, *Conseil des arts et des lettres du Québec*, and the Canadian Broadcasting Corporation (CBC). Some awards include: First Prize in the 2000 SOCAN Young Composers Competition, Sir Ernest Macmillan prize for his orchestral composition Queezinart--hocket in a blender; second place in the chamber music

category of the 15th CBC/Radio-Canada National Competition for Young Composers (2002-03) for his piece *HWY 2.* Andriy represented Canada at UNESCO's International Rostrum of Composers in Vienna, Austria (June 2003).

Andriy attained the degrees of Bachelor of Music (composition and saxophone performance) from the University of Alberta (1997), Master of Music (composition) from McGill University (1999), and Doctor of Music (composition) from McGill University (2005). He studied composition with Brian Cherney, Howard Bashaw, Malcolm Forsyth, and attended composition master classes with Louis Andriessen and Etienne Rolin. In 2007 Andriy Talpash and pianist Roger Admiral founded Plexoos Ensemble, a new music ensemble in Edmonton that performs Canadian and international works composed after 1950. Andriy is the conductor and artistic co-director of *Plexoos Ensemble.* Dr. Talpash is currently teaching music composition, theory, and orchestration at the University of Alberta, and directs the music department's new music ensemble, *Contempo.*

PERFORMERS

ROGER ADMIRAL performs and coaches contemporary music around the Edmonton area. Recent performances include a recital with baritone Nathan Berg as part of the Great Performers series at Lincoln Center (New York City), solo recitals as part of the Wroclaw Festival of Polish Contemporary Music, and as a soloist with New Music Concerts Ensemble (Toronto) conducted by Robert Aitken. Roger is co-artistic director of Edmonton's Plexoos Ensemble, and also part of Duo Kovalis with Montreal percussionist Philip Hornsey.

WILLIAM STREET

Bill was awarded the *Certificat d'Aptitude de Saxophone*, France's highest recognition of excellence in music performance and pedagogy in 1994. He has earned worldwide respect as one of North America's finest instrumentalists and has been invited to perform and lecture in Japan, Thailand, Spain, France, Belgium, Great Britain, Federation of Russia, Mexico and the Ukraine. He holds degrees from Northwestern University, the Conservatoire National de Bordeaux (France) and the Catholic University of America. His teachers have included George Etheridge, Frederick L. Hemke, Jean-Marie Londeix, Frederick Ockwell and John P. Paynter. Dr. Street, a member of the Bro-Street Duo and former member of the *Ensemble International de Saxophones de Bordeaux*, was also a member of the Chicago, Washington, D.C. and Frederick Hemke Saxophone Quartets prior to joining the University of Alberta Department of Music in 1988, where he has worked as saxophone instructor, chamber music coach and Director of the Symphonic Wind Ensemble.

He can be heard on compact disc recordings *Sunthesis: Les Septs Iles* (QM6901, Paris), *L'Ensemble International de Saxophones* (ACD0086, Tokyo), *At Your Service - Légende* by Florent Schmitt (Arktos 94005) with pianist Sylvia Taylor and the Centaur recording of *Evolution V for five saxophonists* by Marilyn Shrude, recorded with the Chicago Saxophone Quartet. His compact disc recording of *Tre Vie, Concerto for Saxophone and Orchestra* by Malcolm Forsyth with Grzegorz Nowak and the Edmonton Symphony Orchestra was nominated for a 1999 Juno award and has been reissued in 2009. He has also recorded *heliosaxo* (Arktos - SRI- CD97018), a compact disc recording of twentieth century music for saxophone and piano with pianist Roger Admiral, featuring the music of composers Harbison, Karlins, Lauba, d'Indy, Rolin, Houkom. *MY VERY FIRST SOLO* (Arktos - SRI- CD 200367), - with Roger Admiral features works by Heider, Jan Bach, Swerts, Albright, Fisher and Denisov. A new recoding of Canadian works for saxophone with piano, percussion and organ *Westwinds* appeared in 2008; a recording called the *Quatuor International de Saxophone LIVE* was produced in July 2009. Bill's recitals

and concerts have frequently been broadcast on programs of the CBC radio stations and National and Iowa Public radio in the US. He has also served as a jury member for international competitions in Belgium, France, Russia, Thailand, the Ukraine and the United States. In the summer of 2000 he was on the faculty of the *Université Européenne de Saxophone à GAP* (France). He served as President of the North American Saxophone Alliance (NASA) from 1992-1994 and has represented Canada at music conferences in France, Japan, Italy, the Russian Federation, Spain, Thailand and the United States. He is the former Secretary of the World Saxophone Congress International Committee, and was instrumental in preparation for the XI World Congress held in Spain in October 1997. He was re-elected to this office in 2003 in preparation for the 2006 World Saxophone Congress in Ljubljana (Slovenia). He has written articles and reviews published in the NASA Journal as well as the *Bulletin de l'Association des Saxophonistes de France* (formerly ASAFRA). His published work includes the English translation of *Hello! Mr. Sax, ou les Paramètres du Saxophone (Leduc)* by Jean-Marie Londeix, "Elise Boyer Hall," and "The Life of Elise Boyer Hall" in *Les États Géneraux Mondiaux du Saxophone*. He and Anna Street translated into English the *Méthode d'étude de Saxophone*, by Jean-Marie Londeix published by Éditions Henry Lemoine in Paris and he also served as editorial consultant for the biography *Jean-Marie Londeix, Master of the Modern Saxophone* by James Umble (Roncorp, 2000). Dr. Street is a Selmer clinician with a strong interest in music education and appears frequently as recitalist, adjudicator and conductor throughout North America and Europe. In 2003 and 2005 William Street presented master classes at the Royal Conservatory of Brussels and in Madrid (2003), Spain. Other master classes were presented at the *Conservatoire National Supérieur de Musique* in Paris in 1999 and 2000, as well as The Royal College of Music in London in 2000. Recent concerts presentations include solo and chamber concerts at the XIII World Saxophone Congress in Minneapolis and WSC XIV in Slovenia, XV World Saxophone Congress in Vbangkok and the United States Navy Band Saxophone Symposium in Washington DC, concerts in Florida, North Carolina and Alberta and concert tours in France and Belgium (2003, 2006), Japan (2007), Thailand (2007) and the US (2008) with the *Quatuor International de Saxophone*. Professor Street was appointed Associate Dean of the Faculty of Arts (Student Programs) at the University of Alberta in 2009.

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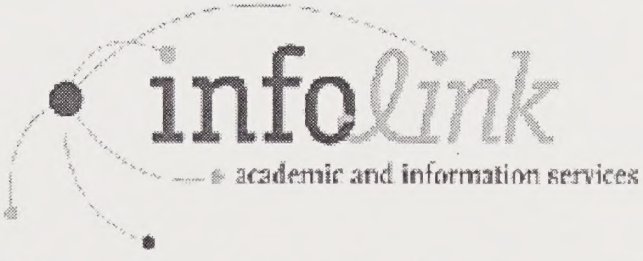

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